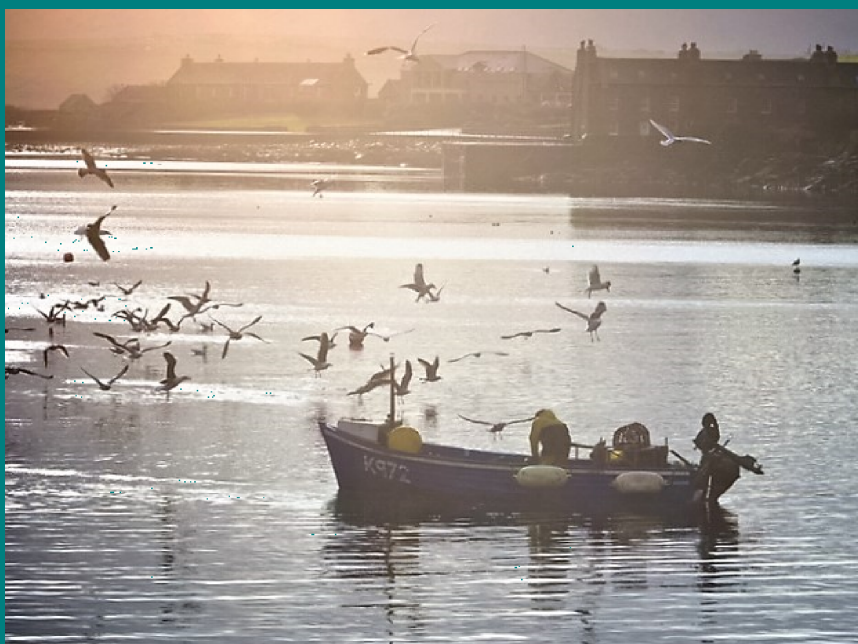


Partans in his Creel



Tune and words by Alexander Windwick

Solo (soprano and pianoforte)
and choral (SATB) arrangements by

Clive Strutt

ES Verlag



Cover Illustration: A boat showing a man hauling creels in Stromness harbour, Orkney

Notes and research: Edward W. Watson

Partans in his Creel



The Orcadian composer **Alexander (Allie) Windwick** (centre with mandolin) and Ingrid Jolly (with guitar to his left) who performed *Partans in his Creel* on the 1978 Folkway Records LP *Music of the Orkney Islands*. The other two performers in the picture are Nancy Cassell (first left) and Billy Jolly (to the right of Allie) and Hugh Inkster with fiddle (far right). The photograph was taken at the ancient croft of Kirbister (built c.1462), in the North Mainland of Orkney.

The two traditional songs entitled *Partans in his Creel* and *Lonely Scapa Flow* by Alexander (Allie) Windwick gave this songsmith international recognition when in November 1978 they were released on an LP in New York entitled *Music of the Orkney Islands*, Folkway Records (FW 8470). *Partans in his Creel* was sung by Ingrid Jolly accompanying herself on the guitar. The recording was made at the Phoenix Cinema in Kirkwall, Orkney.

Allie Windwick (1913 to 1999) was a poet writing in the Orkney dialect and true songsmith with forty traditional songs to his name. He was born in Edinburgh of Orcadian parentage and after a few months moved to Orkney. The descriptive notes that came with the LP state that Allie Windwick was in reality two persons. One was a local linotype operator for *The Orcadian* — the local weekly paper that has recorded Orkney news since 1854 and the other, a musician and composer. For many years he was a member of the Orkney Strathspeys and Reel Society and he has played several instruments though the mandolin always seemed to be his favourite.



*The English composer **Clive Strutt** in the conservatory of his Orkney home in the district of Paplay, South Ronaldsay.*

Clive Strutt (b. Aldershot 1942) is an English composer with a large ranging oeuvre who has spent a considerable part of his life in Orkney where he now lives with his wife Jill. He has taken a great interest in the culture and traditions that are specific to the Northern Isles and his collection the *Orkney Songbook* in four volumes is an important contribution of this. *Partans in his Creel* is in the second volume (*From an old Orkney Croft*) of this compilation. Other important Orkney inspired compositions are the *Communion Service for the Day of St Magnus, Earl of Orkney and Martyr* (1982), *At the Tomb of the Sea-Eagles* (1986), *Studies in Orkney Folk Music* (1992) and the *Symphony No. 8 'Orkney Choral Symphony'* (1999).

The arrangements of some of the songs that appear in the *Orkney Songbook* came originally from the local Orkney choir - the Mayfield Singers. Its then director Neilo Price approached Allie Windwick for permission to arrange his songs in choral versions, initially by two composers who happened to also be singers in the choir: William Glimour and Clive Strutt himself.

Not long after William Glimour moved away from Orkney but Clive Strutt went on to arrange five of the six songs that Neilo Price

had obtained permission from Allie Windwick to use. Later still Clive Strutt made arrangements for solo soprano with piano accompaniment of these songs including *Partans in his Creel*. The soprano was a local singing student Hannah Bown and her pianist was another member of the Mayfield Singers, Peter Stephenson.

Clive Strutt's four-part choral version (SATB) of *Partans in his Creel* was premièred on the 1st February 2013 by the Mayfield Singers directed by Denise Stout in Stromness Town Hall, Orkney, for an Orkney Society Foy commemorating the centenary of Allie Windwick's birth.

The typewritten text of *Parans in his Creel*

"Partans in his Creel"

Oh! I lay in bed ower lang this morning, heedless o' me mither's scorning
Turned and twisted a' last night and never closed an e'e: thinking
While ootside a million stars were winking, sleep it wadna come for
o' the three sma' loving words that Willie said tae me!
Willie's tall and Willie's bonnie; Willie hasna muckle money-
No' that siller matters when I ken I lo'e him weel.
Still, I think I'd better tarry; bide a wee afore I marry-
No' till Willie catches mair than partans in his creel!

For me Mither ca's me young and silly- far too young tae marry Willie;
Seventeen comes Christmas Day tae Willie's twenty-three;
And that aa' he's ever saved or striven wadna' gae the cat a living-
Aa' the wark that Willie does is runnin' efter me!
Willie's slow and Willie's lazy; Willie tak's things ower aisy:
Faither says he's naithing but a trowie ne'er-dae-weel!
So I think I'd better tarry; bide a wee afore I marry-
No' till Willie catches mair than partans in his creel!

Lyrics (2)

There's a peerie croft amang the heather, whar he says we'll bide^{taegether;}
Whiles, he'll mak' a living wae his boatie on the sea;
There's a wee bit hoose his faither biggit, stootly thatched and snugly
Waiting tae be taken ower by Willie an' by me! riggit,
Willie stands aroond an' whistles; Willie's fields are fu' o' thistles-
Thistles never brought a body any milk an' meal:
Na! I think I'd better tarry; bide a wee afore I marry-
No' till Willie catches mair than partans in his creel!

Glossary

fu': full

partans: an edible crab

peerie: small (from Norwegian)

trowie: someone who is unwell

Parsans in his Creel
Solo arrangement
(for soprano and pianoforte)
by
Clive Strutt

Song: Partans in his Creel

Tune and Words by Alexander Windwick, arr. by Clive Strutt

Allegro con spirito

SOPRANO

mf

v.1 Oh! I lay in bed ower lang this mor-nig,
v.2 For me Mith-er ca's me young and sil-ly —
v.3 There's a peer-ie croft a-mang the heath-er,

Allegro con spirito

mf

(v.1) heed-less o' me mith-er's scorn-ing; Turned and twist-ed a' last night and
(v.2) far too young tae mar-ry Wil--lie: Se--ven-teen ~~over~~ Christ-mas Day tae
(v.3) whar he says we'll bide tae-ge-ther; Whiles, he'll mak' a liv---ing wae his

(v.1) ne-ver closed an e'e: While oot-side a mill-ion stars were wink-ing,
(v.2) Wil-lie's twen-ty-three; And that aa' he's ev-er saved or stri-ven
(v.3) bo-a-tie on the sea: There's a wee bit hoose his fai--ther big--git,

(v.1) sleep it wad----na come for think-ing O' the three sma' lov-ing words that
 (v.2) wad-na gae the cat a liv-ing - Aa' the work that Wil-lie does is
 (v.3) stoot-ly thatched and snug-ly rig-git, Wait-ing tae be tak-en ower by

(v.1) Wil-lie said tae me! Wil-lie's tall and
 (v.2) run-nin' ef-ter me! Wil-lie's slow and
 (v.3) Wil-lie an' by me! Wil-lie stands a--

(v.1) Wil-lie's bon-nie; Wil-lie has-na muck-le mo-ney - No' that sil-ler mat-ters when I
 (v.2) Wil-lie's la-zy; Wil-lie tak's things ow-er ai-sy; Fai-ther sags he's na-thing but a
 (v.3) -rand an' whis-tles; Wil-lie's fields are fu' o' this-tles - This-tles ne-ver brought a bo--dy

(v.1) ken I lo'e him weel, Still,
 (v.2) trow-ie ne'er-dae-weel! So I think I'd better tar-ry: bide a wee a-fore I mar-ry -
 (v.3) an--y milk an' meal: Na!

No' till Wil-lie catch-es mair than par-tans in his creel!

FINE

Da! Segno
 for verses 2, 3,
 or **FINE**

Parsans in his Creel
Choral arrangement
(SATB)
by
Clive Strutt

Song: Partans in his Creel

Ritmico con moto [m.m. $\text{♩} = 128$] (Duration: 1' 30")

Tune and words by A. Windwick; choral harmonisation by Clive Strutt.

S
A

v.1 Oh! I lay in bed ower lang this morn-ing, heed-less o' me mith-er's scorn-ing;
v.2 For me Mith-er ca's me young and sill-y — far too young tae marr-y Will--ie:
v.3 There's a peer-ie croft a-mang the heath-er, whar he says we'll bide tae-ge-th-er;

T
B

(v.1) Turned and twist-ed a' last night and nev-er closed an e'e: While oot-
(v.2) Sev - en - teen comes Christ-mas Day tae Will-ie's Twen-ty-three; And that
(v.3) Whiles, he'll mak' a liv - - ing wae his boat-ie on the sea: There's a

(v.1) -side a mill-ion stars were wink-ing, sleep it wad-na come for think-ing
(v.2) aa' he's ev-er saved or striv-en wad-na' gae the cat a liv-ing —
(v.3) wee bit hoose his fai-ther bigg-it, stoot-ly thatched and snug-ly rigg-it,

(v.1) O' the three sma' lov-ing words that Will-ie said tae me!
(v.2) Aa' the wark that Will-ie does is runn-in' eft--er me!
(v) Wait-ing tae be tak-en ower by Will-ie an' by me!

(v.1) Will-ie's tall and Will-ie's bon-nie; Will-ie has-na muck-te mon-ey —
 (v.2) Will-ie's slow and Will-ie's la-zy; Will-ie tak's things ow-er ais-y:
 (v.3) Will-ie stands a-roond an' whis-tles: Will-ie's fields are fu' o' this-tles —

(v.1) No' that sill-er matters when I ken I lo'e him weel.
 (v.2) Fai--ther says he's nai-thing but a trow-ie ne'er-dae-weel!
 (v.3) This-tles nev-er brought a bo-dy an-y milk an' meal:

REFRAIN

(v.1) Still }
 (v.2) so { I think I'd bett-er tarr-y: bide a wee a-fore I marr-y —
 (v.3) Na! }

No' till Will-ie catch-es mair than par-tans in his creel!

D.C. for 4.
2 & 3

ORKNEY SONGBOOK

Clive Strutt

This is a collection of original settings, and arrangements of Orkney-related songs by Clive Strutt in four volumes

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- 2 ***The Nine Orkney Variant Poems of Robert Rendall***
- 3 ***Thirty-six Choral Partsongs on Orkney Subjects***

Volume II

From an old Orkney Croft — six choral harmonisations by Clive Strutt of Song-tunes and words by Alexander Windwick, and five solo with piano accompaniment versions from these.

Volume III

From Balfour Castle — nineteen *Ancient Orkney Melodies* from the Collection of Col. David Balfour, in choral harmonisations by Clive Strutt.

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